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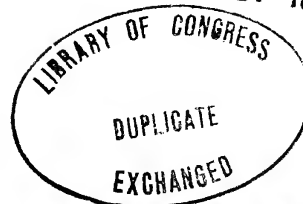
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THE ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY
E. L. Ashford
Assisted by E. S. Lorenz

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The Organist.

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MAY, 1899.

EDITORIAL.

We are glad to hear, from time to time, from leading musicians that this journal is so satisfactory to them, in an artistic sense. While church music is an applied rather than pure art, it should be still art and express the noblest musical impulses of both composer, performer and listener.

It takes nice discrimination to select offertories. The matter of length alone is important. To get through with the piece long before the collectors return is unfortunate, and to hold up the service for three to five minutes after they are done is even more so. It is better to curtail a piece, seeking some satisfactory cadence in the course of it, or omitting parts of it and reaching the end soon after the collectors take their seats.

PRACTICAL HINTS ON THE USE OF THE PEDAL.

To the young and inexperienced organist a proper use of the pedal is a cause for much perplexity. In many instances, he realizes that he is using too heavy a pedal, and yet he sees no way to remedy the defect, as in small organs, one 16-ft. pedal (the Bourdon) is the only stop he has at his disposal. When the voicing of this stop is soft and mellow, the player has less trouble, as it forms a sonorous, but not overpowering, bass for the softest and most delicate stops, and for forte passages it can be re-enforced by coupling great to pedal, which adds to its naturally sombre-tone quality the brightness of all the stops that are being used in the manual, besides adding to its power. But when this Bourdon (as is often the case) is voiced so as to balance the full organ in forte passages it is almost useless for accompanying the softer combinations, and quite spoils the effects of such stops as the Salicional, Dulciana, Vox Celeste, etc.

When this is the case the organist will be wise to depend upon the manual and let the pedal severely

alone, as a soft stop weighted down and drowned out by a heavy 16-ft. tone is far from acceptable to the listener.

Nine times out of ten the accompaniments for solos would be better if played without the pedal, and if the pedal *is* used, it should be only occasionally to give force to crescendo passages, or to close a cadence.

In larger organs the pedal presents fewer difficulties, as the Op. Dia. and Double Op. Dia. supply the needs of the full organ, and the Bourdon is voiced with especial consideration for the more delicate stops. Besides, in a larger instrument there will be a very soft 16-ft. Bourdon in the manual which can be coupled to the pedal and which furnishes an ideal bass for the very softest stops. An organist once said to me, "I wish it was against the law to build any thing less than a three-manual pipe organ." In that I do not agree with him, as I consider even a small pipe organ more desirable than anything pertaining to the "reed family." At the same time, the organist who is handicapped by a coarse, heavy Bourdon pedal, with nothing else to fall back upon, is deserving of the sympathy of his choir and the congregation at large.

MISCELLANY.

ABOUT ORGAN MUSIC.

There is a noteworthy platitude to the effect that one's ear soon gets tired of the organ tone. One might also remark here that there are other instruments against which the same charge may reasonably be brought. The ear gets weary of the piano tone—very weary. At an oratorio performance one sometimes gets tired even of the choral tone—although some modern composers give us so much orchestra and solo work that the chorus merely serves to relieve the soloists, thus producing an exceedingly fresh and welcome variety of tone. The violin palls least upon one's ear as regards instruments—yet a violinist, in practicing, gets tolerably sick of even that. A well-produced solo voice, I think, gives the least monotonous of all musical sounds. Besides that, one tires of any sound produced by instruments or voices after a certain time, and, naturally, one instrument may tire us before another. The ear is dulled by a powerful tone, as the eye is affected by a bright light, and a roaring organ will take the edge off one's sense of hearing as looking at the sun makes one see red spots. The organist should not assault one's sense of hearing with a violence too long continued.

Yet I am convinced that a great deal of the popularity of the organ is due to what people term its "grandeur," although what they mean is its noise. The mere physical sound of the organ strikes admiration in the hearts of most people—as they are stirred or awed

by a roll of thunder. And this pleasure lies not in the music played, but, as I said before, in the mere physical sound itself. The mere roll of a good organ is magnificent—this accounts for the success of organ extemporization—but it is not music. Persons who never go to church, except when they are married or when they attend their own funerals, are always immensely struck with the roll of the organ when they hear one—when they happen to have just been married, or passing by a church during service. But this particular quality of the organ is the one that an audience tires of most. Listeners can not stand an hour's mere rumblings—nor even a quarter of an hour's rumblings. For two minutes it sounds very grand—after that, it is tiresome and ear-destroying.

Next, after all, it is the full organ the ear tires most of, even if it is used for the playing of genuine music, and not for creating striking noises. The continuous full organ, like the very bright light, dulls the senses that perceives it, it irritates beyond measure. Pity the organist who has to blaze away all through the service in order to keep his choir and congregation from dragging. If he is a hardened brazen fog-horn, it does not matter, but if he is a musician, his Sundays are spent in purgatory. I am a firm believer in the platitude that a mezzo-forte organ should be the rule, and pianos and fortissimos used only for special effects.

As the full organ should not be used throughout, neither should the softer reed tone be considered the organ tone. The German concertina is, I know, a beautiful instrument if properly played, and a continuous source of delight to the soul of the east-end Hooligan with a taste for music. But really, organists who love their German concertina should endeavor to dissemble their devotion to that instrument on Sundays. They should not spend their talents for registration upon making an instrument like the organ give imitations of squeaking air balls, German concertinas, penny trumpets, and such-like toys. The milder diapasons and the string-toned stops, are, in my opinion, the least tiring and most characteristic organ stops, and should be chiefly used for ordinary purposes. Under this arrangement the full diapason and chorons work are at hand for bright effects, with an occasional heavy reed for power and the full organ for the especially striking or the diabolical. Your soft reeds you hold in readiness for special tender passages, and the vox humana for those references to angels or dying that frequently occur in the last verses of favorite hymns.

Organ-builders, of course, have not yet produced the ideal string tone that is to make such a satisfying and carrying foundation organ tone. Until this arrives a few good string players greatly enrich the sound of the organ for service purposes.—*Frank Merry, in London Music.*

THE BUSINESS MAN AND ORGANIST.

The subject may be viewed from two standpoints, as our title includes two classes of people.

A business man whose naturally musical tendencies keep him constantly dabbling in some form of music conceives the possibility of turning this talent to pecuniary account.

He takes lessons of a good teacher (for his business supplies capital enough to enable him to obtain the best), sits up nights to practice, and when fairly well equipped secures a small church.

If thoroughly imbued with the spirit of the organ, he continues to study until he becomes a thoroughbred in the matter of organ repertoire. It may be he also studies musical theory, and by his attainments holds a good place in the estimation of the other organists of his vicinity.

There occurs, in course of time, a vacancy in a prominent church, for which he enters an application. In usual order comes the preliminary hearing, sorting process and he finds himself finally with but a single competitor, who proves to be a young man who is devoting himself to music as a profession.

The committee approaches him on the subject of salary. Finding that money is to be the deciding factor he can easily go under his rival's figure, and secure the appointment, for it is not bread and butter to him, but surplus funds or pocket money.

This immediately puts him in the first class, and he hobnobs with the best known men of the profession. By sociability and good fellowship he soon wins the respect and admiration if not friendship of the fraternity. If a man of high ideals, which many of them are, he can do, and does, much for the cause of good church music. From his standpoint is any thing the matter with the business man as an organist? Assuredly no!

Another young man, who, coming to years of discretion, after a training in piano manipulation, elects to follow in the footsteps of Dudley Buck, Samuel P. Warren, or any other representative ideal of an American church organist, has a different road to travel. He is, perhaps, the offspring of homely industry, and is given the very best training his environment will allow. After about the same course of study pursued by Mr. Business Man he succeeds in obtaining a modest appointment and may be a few pupils. This enables him to shoulder his own obligations, and may be carry his education on to the stage where he can learn as much by practice, study and observation as by precept. Soon comes his chance at the first-class church. If he succeeds in obtaining the position, he sets to work earnestly and patiently to make himself worth of his high calling.

Diligently he labors with Bach and Co.; his whole soul goes unto the training of a choir to reverently and

worthily praise God. His gifts and labors attract attention. He gives free recitals. But, when called on to fraternize with his kind he finds he can not afford to travel at the pace set by the old, successful, pioneer, or the business men, who seem to have money to put into every social feature of professional life. His salary does not warrant the demands made on a man of his position. He finds that pupils are more inclined to flock to the older and more widely advertised men, so that he finds, indeed—

A young man's row
Is hard to hoe,
And progress is slow.

A request for an advance in salary is met with, "Why, we can get Mr. Business Man for less than that." He is not happy to discover that Mr. B. M. and his class are the men who regulate his salary, and all others paid by our churches.

"What shall he do?"

"Well," he thinks, there's the concert organ field."

A little investigation and experience soon shows him that he must get in with the musical agencies who control the concert circuits. This, however, he can not afford. If he had a wealthy father or friends back of him, the case would assume a different aspect; for agents can work wonders, even to making a national or international reputation, if they are given *carte blanche* as to advertising; then a well-equipped man can at once take a place in the first rank. If he could attain this the old saying, "Nothing succeeds like success," would but have another exemplification. To the man without capital there is nothing left but to work and wait. How many men have been discouraged by the waiting process, and drifted into careers for which they were never, by nature, intended. No one is apt to ever know. In nine out of ten such cases, a life of drudgery and mediocrity ensues.

If every business man in this country, now holding a church position, which he does not need, could be brought to see the harm, nay, rather wrong, he is doing to the student class, if every church music committee could be persuaded to engage only those whose lives have been devoted to the cause of church music, a start would be made. If the musical application of the proverb, "No man can serve two masters," were better understood by all concerned, it would help. Our business organist friends might, in the long run, profit by the observance of the above, but finances are so rarely based on conscientious principles that the moral sense of a man is apt to be blunted.

Every merchant knows that men who cut the general trade prices on goods are to be avoided. This has led to almost every line of business having its co-operative association which regulates the retail price or wage

rate according to a standard commensurate with the supply and demand. Live and let live is a maxim of the whole business world. Almost every business man organist is, we venture to affirm, a member of some such body, but has never thought to apply its basic principles to the church music question.

In self-protection the organists must, in time, adopt some sort of rating for their profession. The American Guild of organists have made a move in the right direction, but they have fatally injured their chances to do just this work by admitting to their membership a number of just these men, whom they should have constitutionally barred out. Such a movement must include every church musician in America who practices it solely as a means of livelihood. That this may meet the eyes and approval of all those concerned is the earnest wish of

VOX ORGANI,
in *Musical America*.

THE IDEAL ORGANIST.

When to the making of a successful organist of the ideal type, qualified to take entire charge of the whole music of a church, multifarious qualifications of a high order are necessary, it is not surprising that one should hesitate before attempting to choose the leaders.

The ideal organist must, of course, first of all be a musical artist, thoroughly understanding his instrument. But he must be an artist capable of feeling the public pulse and prescribing wholesome tonics which involve a recognition of its weakness. He must have more tact and diplomacy than is generally associated with the average highly-strung artistic temperament. He must keep his pastor in order, his choir, too, and cater to the taste of his congregation, while still preserving his own ideals. Where he has a choir to train the organist must be gifted above all with the rare talent for getting the best out of his material and marked ability in the science and art of voice production and tone culture.

These are the general qualifications for the ideal, all around organist, though they are manifestly subject to modification according to the special requirements of any particular position under consideration.

The music which is intentionally ugly is not, in an absolute sense, ugly, but is expressive. And this is indeed the function of music—to express. To draw strong limiting lines about what is beautiful is quite as difficult as tying up air with twine. The boundaries of beauty are not as contracted as many would have us suppose.

Gt. Dulciana.
Sw. Melodia, Flute and Oboe.
Bd. Bourdon. Sw. coup. to Gt.

ALLEGRETTO.

1554126

35

E. L. ASHFORD.

Sw. *rit.* *a tempo* *Man.*

Scherzando. *Red.* *Man.*

cresc. *dim.*

poco rit. *Gt.*



First system of musical notation. The treble and bass staves contain complex rhythmic patterns. The key signature has one sharp (F#). The system includes the following markings: *cresc.*, *dim. - ed - rit.*, *a tempo*, and *Sw.*



Second system of musical notation. The treble and bass staves continue the musical piece. The system includes the following markings: *Swell closed.* and *dim.*



Third system of musical notation. The treble and bass staves continue the musical piece. The system includes the following markings: *Oboe off.*, *p*, *pp*, *poco rall.*, *a tempo*, *Gt.*, and *Man.*



Fourth system of musical notation. The treble and bass staves continue the musical piece. The system includes the following markings: *Tempo primo.*, *Oboe.*, *rit.*, and *Sw.*



Fifth system of musical notation. The treble and bass staves continue the musical piece. The system includes the following markings: *Scherzando.* and *cresc.*

37

Oboe off.

dim. *poco rit.* *ppp*

Piu Lento. *morendo.*

Sw. Soft 8' and 4'.
 2nd. Bourdon.

PRELUDE IN F.

LEFEBURE WELY.

Allegretto. ♩ = 84.

Sw. P *Man.*

rit. *Lento.* *sf.*

38
Gt Full without Reeds
2d. 16' coup. to Gt.

MAGNIFICAT.

ALEX. GUILMANT.

Allegro. $\text{♩} = 72$.

Gt.

2d.

2d.

The musical score is written for a full organ without reeds, with a 16-foot stop coupled to the Great organ. The tempo is marked 'Allegro. ♩ = 72.' and the key signature is one sharp (F#). The score is divided into four systems. The first system is for the Great organ (Gt.) and the second system is for the Reeds (2d.). The third and fourth systems are also for the Reeds (2d.). The score is written in 3/2 time and features a variety of musical notations, including eighth notes, sixteenth notes, and chords. The first system includes a tempo marking 'Allegro. ♩ = 72.' and a dynamic marking 'Gt.'. The second system includes a dynamic marking '2d.'. The third system includes a dynamic marking '2d.'. The fourth system includes a dynamic marking '2d.'.

Gt. Diapasons, Doppie Flute & Gamba.
Sw. Full, coupled to Gt.
Ped. Soft 16'.

PRAYER.

From "LOHENGRIN."

39

R. WAGNER.

The musical score is written for four systems of piano accompaniment. Each system consists of a grand staff (treble and bass clefs) and a separate bass line for the pedal. The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various dynamic markings and performance instructions:

- System 1:** Starts with *Gt. ff*. The right hand has a series of chords and moving lines. The left hand has a steady bass line. A *Man.* (Mann) marking is present under the left hand. A *Sw.* (Swell) marking is above the right hand. Dynamics include *ff Sw. pp* and *pp*.
- System 2:** Dynamics include *mf*, *dim.*, *p*, and *fp*. The right hand features more melodic movement, while the left hand continues with chords and a bass line.
- System 3:** Dynamics include *mf*, *f*, *dim.*, *p*, and *pp*. A *ritard.* (ritardando) marking is at the end of the system. The right hand has a descending melodic line.
- System 4:** Starts with *a tempo*. Dynamics include *p* and *f*. The right hand has a more active, rhythmic pattern.

This page of musical notation, numbered 40, contains five systems of piano music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various dynamics and articulations:

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamics shift to *p* and then *pp* (pianissimo) towards the end of the system.
- System 2:** Features a crescendo (*cresc.*) leading into a forte (*f*) section. The right hand has a melodic line with triplets, and the left hand continues with eighth-note accompaniment.
- System 3:** Includes a *Gt.* (Grave) marking. The right hand has a melodic line with triplets, and the left hand has a steady eighth-note accompaniment. Dynamics include *p* (piano).
- System 4:** Continues the melodic and accompaniment patterns. Dynamics include *f* (forte) and *pp* (pianissimo).
- System 5:** Ends with a fortissimo (*ff*) dynamic. The right hand has a melodic line with triplets, and the left hand has a steady eighth-note accompaniment.

poco cresc. open Sw. gradually.

ff

Sw. Salicional.
Ed. Bourdon.

ANDANTINO.

SCHUBERT.
add Gemshorn.

$\text{♩} = 60.$

pp *p*

mf *cresc.* *f* *pp* *ritenuto.*

Gemshorn off.

42
Gt. Full to 15th.
Sw. Full.
Ped. Op. Diapason.

POSTLUDE.

WILHELM ANACKER.

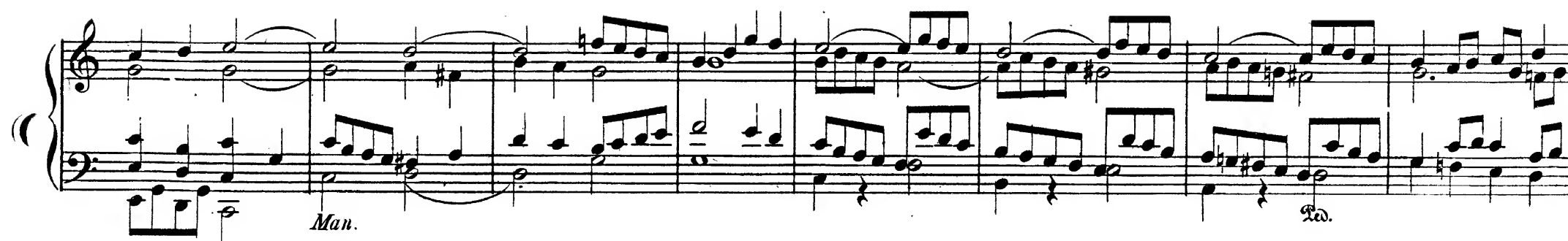
Moderato.

Sw.
Ped.

Fugue moderato.

Gt.
Man. e Ped.

Ped.



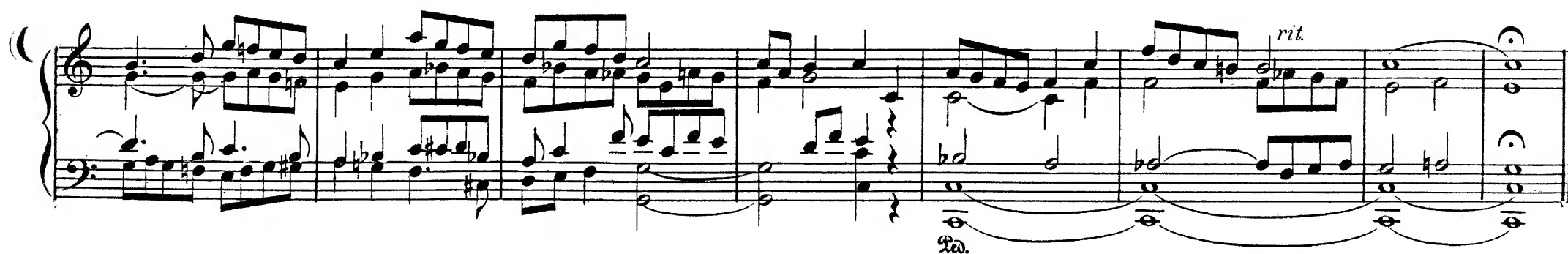
First system of musical notation, featuring a grand staff with treble and bass clefs. The music is written in a key with one sharp (F#) and a common time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef. The word *Man.* is written below the bass staff, and *Wo.* is written below the treble staff.



Second system of musical notation, continuing the piece. The melody is in the treble clef, and the bass clef provides accompaniment. The word *Man.* is written below the bass staff.



Third system of musical notation, continuing the piece. The melody is in the treble clef, and the bass clef provides accompaniment.



Fourth system of musical notation, concluding the piece. The melody is in the treble clef, and the bass clef provides accompaniment. The word *rit.* is written above the treble staff, and *Wo.* is written below the bass staff.

Ct. Melodia & Principal
Sw. Soft 8' and 4'.
Bourdon.

CANZONE.

E. L. ASHFORD.

= 72.
Swell. acc. sempre staccato.
Man.

cresc.
f.
Rev.

a tempo
dim. e rit.
pp
Gt.
Man.

Rev.

This musical score is for a piano and string ensemble. It consists of four systems of music, each with a piano part (treble and bass staves) and a string part (single staff). The key signature is B-flat major (two flats). The score includes various musical notations such as chords, arpeggios, and melodic lines. Performance instructions are written throughout the score.

Sw.
Mun.

cresc.
f
Ed.

a tempo
dim. e rit.
Man.
Sw. *a little slower.*
Gt.

smorzando.
Ed.

ROMANZA.

EDWIN M. FLAVELL.

Moderato.

ad lib.

cresc.

dim.

dim.

mf

Flute

cresc. dim.

p

Adagio.
pp

Gt. Soft 8' stops.
Sw. Bourdon, Flute, Vox humana. & Tremulant.
Ped. Bourdon.

PRELUDE.

ALEX. GUILMANT.

Andantino. = 69.
Gt. p
pp Sw.

Gt.
Sw

Gt. coup. to Sw.
Gt.
cresc.
Man.
rit. e dim.
pp

48
Gt. Full to 15th.
Sw. Full.
Bd. Bourdon.

CLOSING VOLUNTARY.

ANTOINE EDOUARD BATISTE.

Allegretto.

Sw. pp

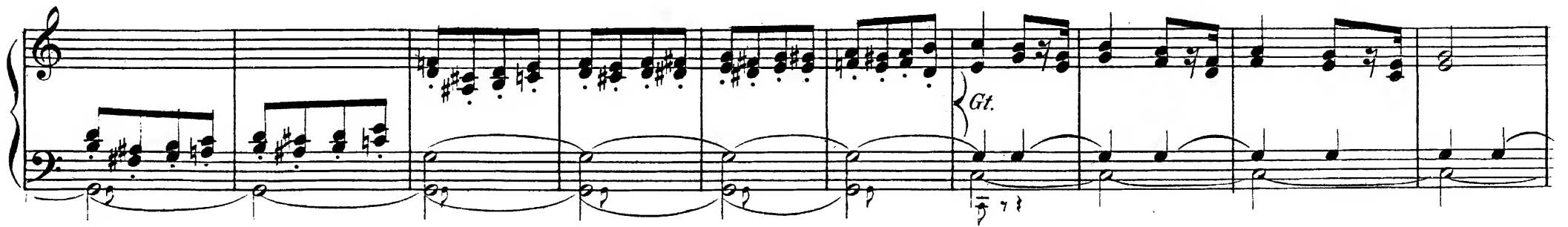
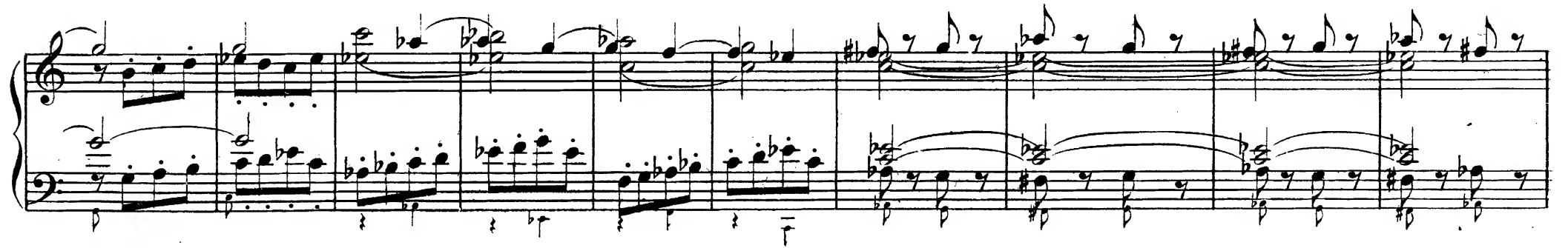
p

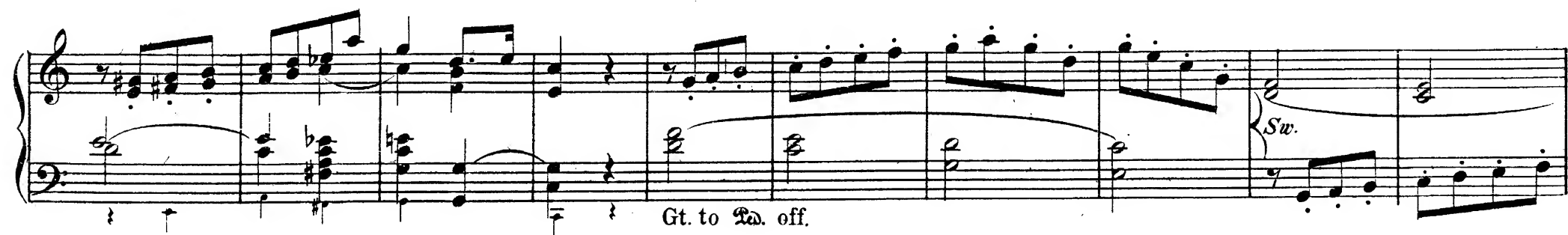
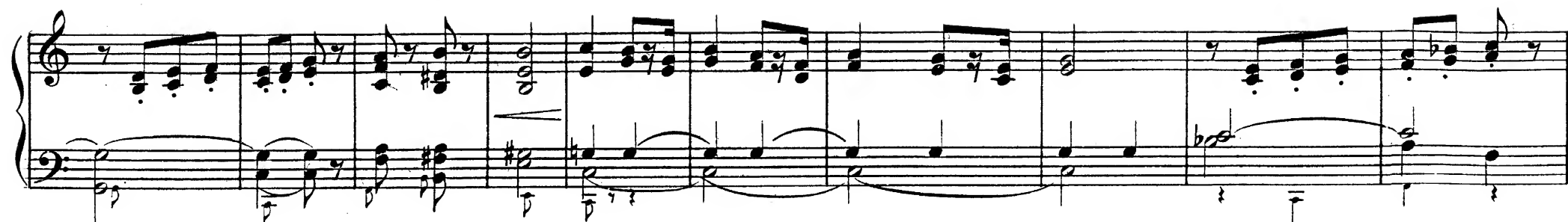
mf

f

Gt.

couple Sw to Gt.





Gt. Full.
Sw. Full.
2a. coupled to Sw.

MARCH IN G.

51

J. L. BATTMANN.

Gt. f

Solo.

Swp

Fine.

D.C.

Gt Full without Reeds.

Sw Full.

Ba. Bourdon.

GAVOTTE IN D.

E. L. ASHFORD.

p.
Sw.
Man.

Gt.
Ba. ad lib.

Sw.
Fine.

Sw. p *cresc.* *dim.*

p *cresc.*

D.C.

54
Gt. Dulciana, Melodia and Principal.
Sw. Salicional, Flute & Violino.
Ba. Bourdon.

MEDITATION.

WILL J. DAVIDSON.

The musical score is written for piano, guitar, and flute. It consists of four systems of music. The first system is for the piano, with a tempo marking of 60 and a dynamic of *Sw. p*. The second system is for the piano, with a tempo marking of *a tempo* and a dynamic of *rall.*. The third system is for the guitar, with a dynamic of *Gt. f* and a tempo marking of *rit.*. The fourth system is for the guitar, with a dynamic of *Gt.* and a tempo marking of *Principal off.*. The score is written in 2/4 time and features a variety of musical notations, including treble and bass staves, clefs, and various musical symbols.

Sw. p
con Ba.
a tempo
rall.
Gt. f
rit.
Reduce Sw. to Flute.
Gt.
Principal off.

add to Sw. Salicional & Gemshorn.

Sw. poco accelerando.

rallentando.

Tempo I

Piu Lento.

The musical score is written for piano and consists of four systems. The first system has a treble and bass staff. The second system includes the instruction 'add to Sw. Salicional & Gemshorn.' and features a piano solo in the bass staff marked 'Sw. poco accelerando.' followed by a 'rallentando.' section. The third system is marked 'Tempo I' and shows a more active piano texture. The fourth system is marked 'Piu Lento.' and features a slower, more sustained piano texture. The score includes various musical notations such as notes, rests, and dynamic markings.

Gt. Gamba & Principal.
Sw. Full without Reeds.
Rd. Bourdon coup.to Sw.

OFFERTORIO.

LEFEBURE WELY.

Allegro moderato. ♩ = 92. 3

Sw.

mf cantabile.

Gt.

Sw.

Rd.

Fine.

Rd.

Legatissimo e sostenuto.

Reduce Sw. to soft 8' stops. *f*

cresc. *p* *cresc.* *f*

p cresc. *f* *p* *f*

D.C.

NOT UNTO US.

G. A. MACFARREN.

Moderato. ♩ = 88.

p *cresc.* *p*

cresc. *pp* *mf* *cresc.* *f*

ral-len - tan - do.

R.H. p *L.H.*

Gt. Stopped Dia., Melodia & Principal
 Sw Soft 8' and Flute
 Rd. Bourdon

VOLUNTARY.

On the Hymn
 "COME YE DISCONSOLATE."

E. L. ASHFORD.

Moderato.

Sw.
 Man. Rd. Man.

dim. pp cresc. poco - a - poco fz
 Rd.

Gt.
 Rd. ad lib.

pp Andante.
 dim. Sw. Man. Rd.
 Sw. Salicional only.

First system: Treble and bass staves. Bass line starts with a *Qw.* (Quasi) marking.

Second system: Treble and bass staves. Bass line has a *cresc.* (crescendo) marking. Treble line has a *rall.* (rallentando) marking. A bracket labeled *Gt.* (Guitar) spans the final measures of this system.

Third system: Treble and bass staves. Treble line has a *Piu Lento.* marking. The final measures of the treble line are marked *poco rall - en - tan - do.*

Gt. Diapasons.
Qw. Bourdon.

TRUST YE IN THE LORD FOREVER.

J. STAINER.

Moderato. ♩ = 92.

First system: Treble and bass staves. Bass line has a *Qw. ad lib* marking. Treble line has a *f* (forte) marking.

Second system: Treble and bass staves. Treble line has a *cresc.* (crescendo) marking. Bass line has a *f* (forte) marking.

Third system: Treble and bass staves. Treble line has a *rall.* (rallentando) marking. Bass line has a *Qw.* marking.

Gt. Stopped Dia., Melodia & Flute.
Sw Bourdon, Oboe and Principal.
Ed. Bourdon.

HEAVENLY ECHOES.

Note. The registration for this number should be so arranged that the swell organ will be slightly softer than the Great forming an echo effect when repeating the strains first played on the Great.

GLUCK.

Andantino.

The musical score is written for piano and organ. It consists of four systems of music, each with a piano staff and an organ staff. The tempo is marked 'Andantino.' The key signature has one flat (B-flat). The piano part is marked with dynamics such as *p*, *sf*, *f*, and *sf*. The organ part includes registrations like *Gt dolce*, *Man.*, *Gt*, *Sw cresc*, *Ed.*, *add Gamba*, *Gt hf*, and *Sw p*. The organ part also includes the instruction *Note. The registration for this number should be so arranged that the swell organ will be slightly softer than the Great forming an echo effect when repeating the strains first played on the Great.*

This page of musical notation, numbered 61, contains five systems of staves. Each system typically consists of a grand staff (treble and bass clef) and a single staff for guitar. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are written above or below the staves.

System 1: The guitar staff has the instruction *Gt.* above it. The piano part includes markings *Red.* and *Man.* with a *mf* dynamic.

System 2: The piano part includes markings *Red.* and *Man.*.

System 3: The guitar staff has the instruction *Gamba off.* above it. The piano part includes markings *mf*, *Red.*, and *Man.*. The guitar staff also has the instruction *Gt. dolce* above it.

System 4: The piano part includes markings *Red.* and *Man.*.

System 5: The guitar staff has the instruction *Gt. mf* above it. The piano part includes markings *Man.* and *Red.*. The guitar staff also has the instruction *Gt. p* above it.

Gt. Dopp. Flute or Gamba.
Sw. Soft 8' and 4'.
Bourdon.

ANDANTE.

BEETHOVEN.

Arranged by E. L. Ashford.

Andante con moto.

The musical score is written for a grand staff with a treble clef (Gt.) and a bass clef (Bourdon). The key signature is G major (two sharps) and the time signature is 2/4. The tempo is marked 'Andante con moto'. The score consists of four systems of music. The first system includes dynamics 'Sw.', 'sf', and 'Man.'. The second system includes 'Gt.', 'Sw.', and 'Bourdon.'. The third system includes 'Sw.', 'cresc.', 'Man.', and 'Bourdon.'. The fourth system includes 'Gt.', 'cresc.', 'sf', 'Sw.', 'Bourdon.', and 'ritard.'.

HOW BEAUTIFUL ARE THE FEET.

63

From the "MESSIAH."
FOR REED ORGAN.

HANDEL.

Larghetto.

Melodia.

Voix Celeste.

p

f

p

Diapason.

Octave coupler.

Oct. coup. in.

f

p

Oct. coup.

f

rall.

ANDANTE.

MOZART.

$\text{♩} = 60$

p

p *p*

cresc. *rall.*

p

Flute off.

pp e rit.

Sw. Soft 8'.
 2nd. Bourdon.

LARGO.

*This movement will be found suitable
 for funeral occasions.*

W. RUSSELL, Mus. Bac.

R.H.

Man.

pp

SONG OF THE HARPIST.

FOR REED ORGAN.

SCHUBERT.

Moderato.
Voix Celeste.

pp legato *espress.*

fp *fp*

pp *fp* *fp*

fp *fp*

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80.	Nearer, My God, to Thee, - Gabriel (I)	6
81.	In Thee I Put My Trust, - E. H. Bemis (II)	6
83.	Hear Us, O Father (response), - E. S. Lorenz (I)	6
83.	Behold the Lamb (duet and chorus), - E. S. Lorenz (II)	10
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